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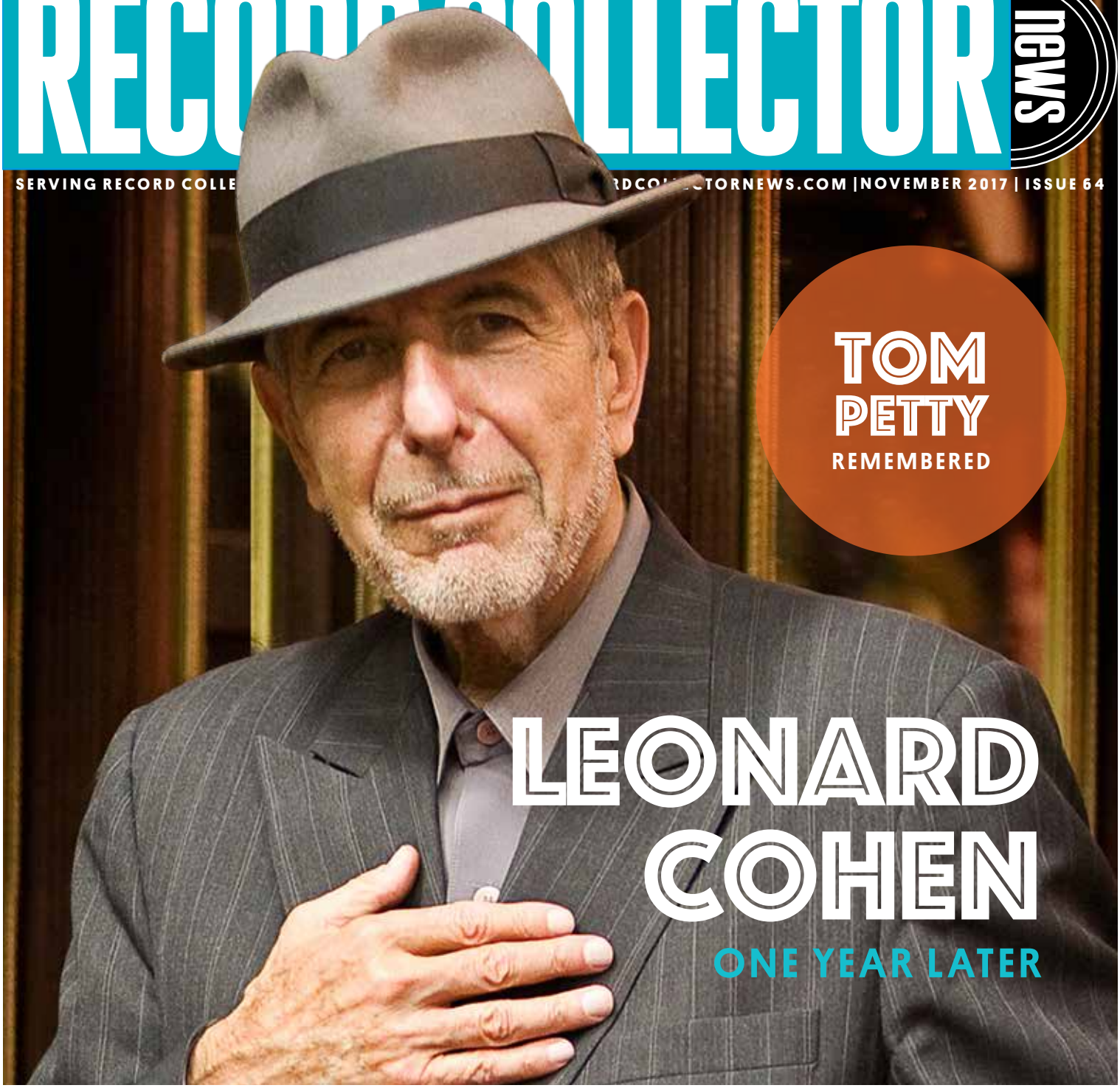

TOM PETTY REMEMBERED

LEONARD COHEN

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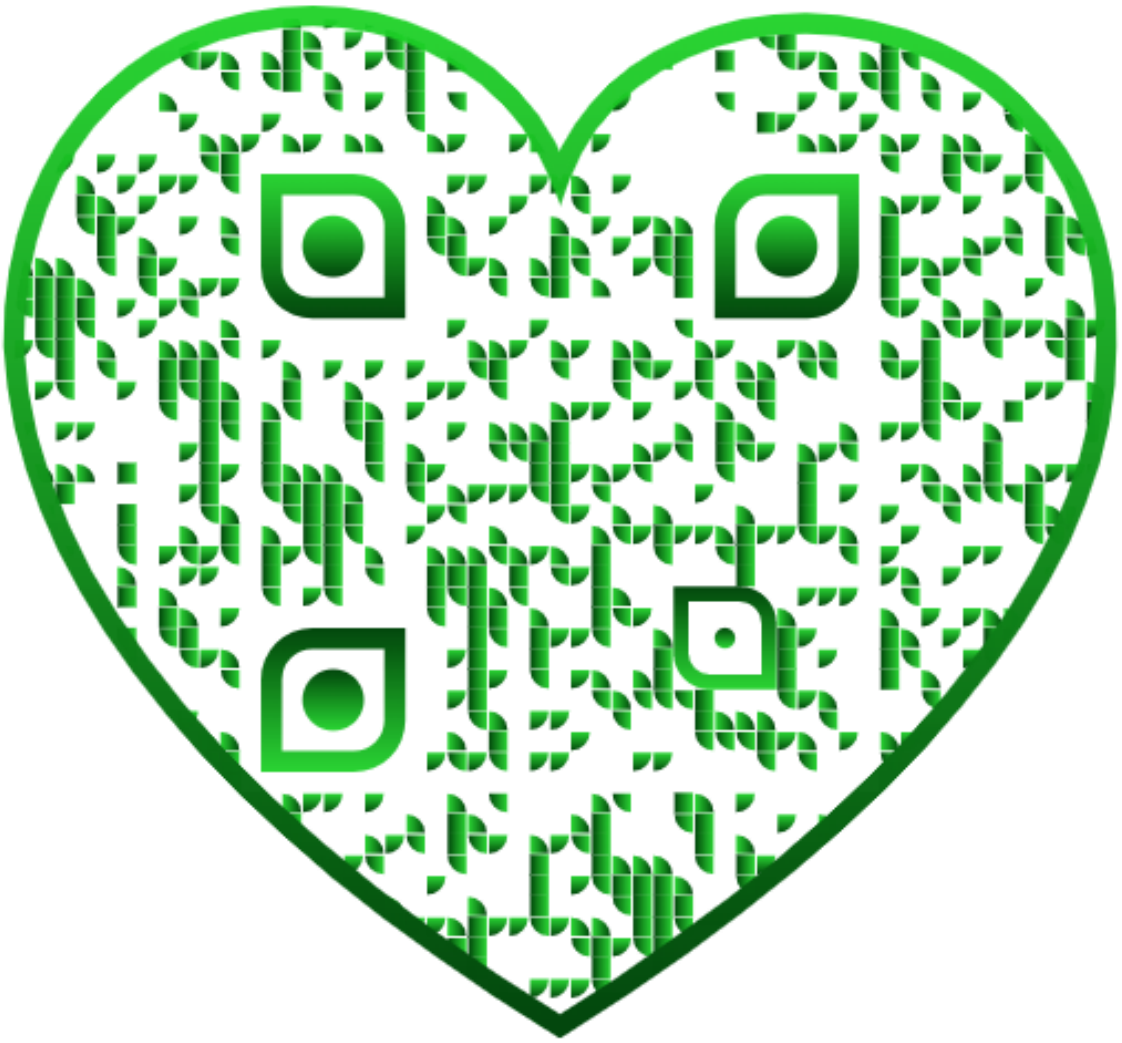

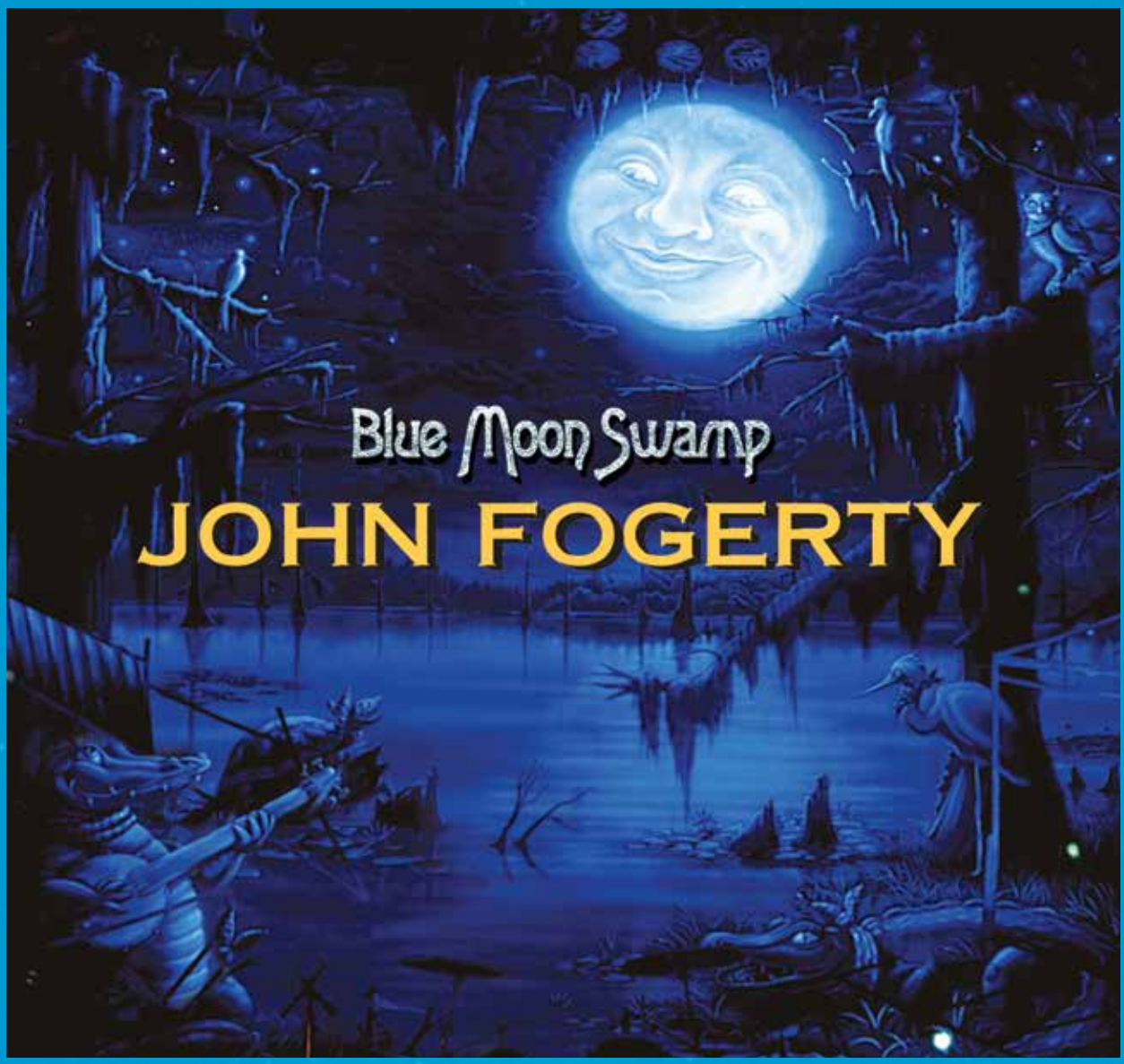

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ON THE COVER
Otis Redding

"I wanna glide down over Mulholland
I wanna write her name in the sky
I'm gonna free fall out into nothin'
Gonna leave this world for awhile"
–"Free Fallin'," Tom Petty

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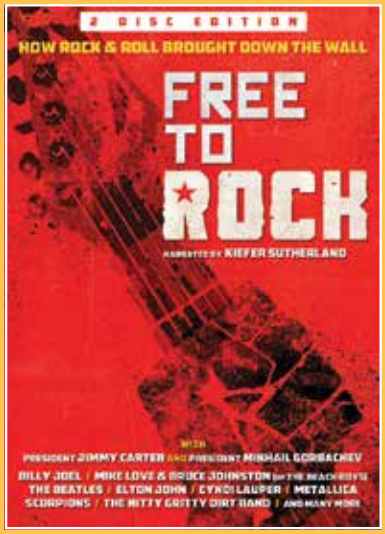
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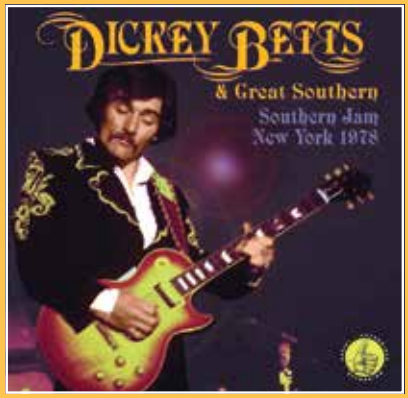

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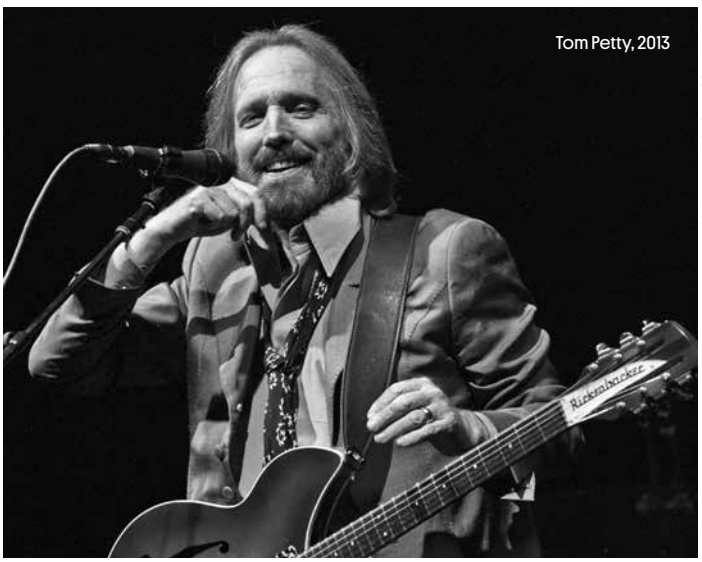
Hello to WyWires; Farewell to Petty



WIKIMEDIA COMMONS: LARRY PHILPOT

Secret Weapon

THE WYWIRES PHONO CABLE might be the best component in my stereo and you really can't see it. It's like a stealth component in the war on noise. The instant I mounted it on the Ortofon 110 tonearm on the Merrill-Williams REAL 101.2 turntable I heard it. I mean didn't hear it. I mean I heard music. Not cable. More music. More music than ever. Which is especially thrilling when I'm listening to records that I've listened to 100 times already.

(I realize some of you, dear reader, do not have enough time on the planet to listen to this many records that many times. Yet. Those of you, who's ears are still fresh and young. Enjoy them NOW. While you have them. And listen a lot)

I not only mounted the WyWires phono cable on my reference Merrill Williams REAL 101.2 turntable back in my office but also on my Sota NOVA with a SME IV arm in the living room. Both systems come absolutely alive with that phono cable.

So now we get to the "do cables matter" argument. Are big dollar interconnects a joke or are they for real. Can you hear the difference between this speaker cable and that?

My answer is, yup. I figured that out back in 1969 when I took my Bar Mitzvah money ($500) to Price Club in Van Nuys, California and bought a Soundcraftsman stereo with Lancer speakers. It came with really thin speaker wire that broke. So, I went to the hardware store and bought lamp cord for $1.75. HUGE IMPROVEMENT. Really. Obvious. I don't have to describe it, I heard it! Even my hippie girlfriend, Nina, heard it.

I'm just saying that you can hear cables and wires. So, listen. www.wywires.com

New Old Vinyl

CULTURE FACTORY HAS REISsued for the first time on vinyl a trio of great Diana Ross records. Diana Ross Baby Its Me was originally released in 1977 on Motown Records. It is produced by Richard Perry. The reissue is on pink vinyl and yielded the hit song

CONTINUED ON PAGE 8

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CONTINUED FROM PAGE 6

"Getting Ready For Love" which reached #18 on the Billboard hot 100 chart. The second record released by Culture Factory is Diana Ross, The Boss. Originally released in 1979 and produced by Ashford and Simpson it is on bright red vinyl. The title track peaked at #19 on the singles chart and all songs on the record hit number one on the dance charts. The third title in the series is Diana Ross, Diana, originally released in 1980 and produced by Bernard Edwards and Nile Rogers. Reissued on clear vinyl with all original art. This is Diana's best-selling solo record and includes the hits Upside Down, I'm Coming Out, and My Old Piano. $1 for every album sold will be donated to the ONEORLANDO Fund by Culture Factory USA, Inc. All records are impeccable with original inner sleeves and art. Nice job once again by Culture Factory.

Freeballing

STEREOPHILE.COM HAS A VIDEO walk through of vinyl guru Michael Fremer's listening room. As I watched it, my mind was completely BLOWN. Shattered. I experienced a paradigm shift. I noticed on this Stereophile walk thru of Mr. Fremer's sacred space that, um, Michael Fremer does not put an outer poly sleeve on 90 percent of his record jackets. No condom. What a devil. I remember he told me that he takes care of the record, not so much the cover. But this.... Saving space and weight by not using an outer sleeve at the expense of the cover. It could create a schism in the record collector world. Mind. Blown.

Missing Tom

WE ALL HAVE FAVORITE TOM Petty songs. His songs truly touched so many. Losing his voice, so suddenly, hearts feel broken. Listening to Petty's music hearts begin healing. The wheel keeps turning. Lubricated by our tears sometimes.

Jim Kaplan

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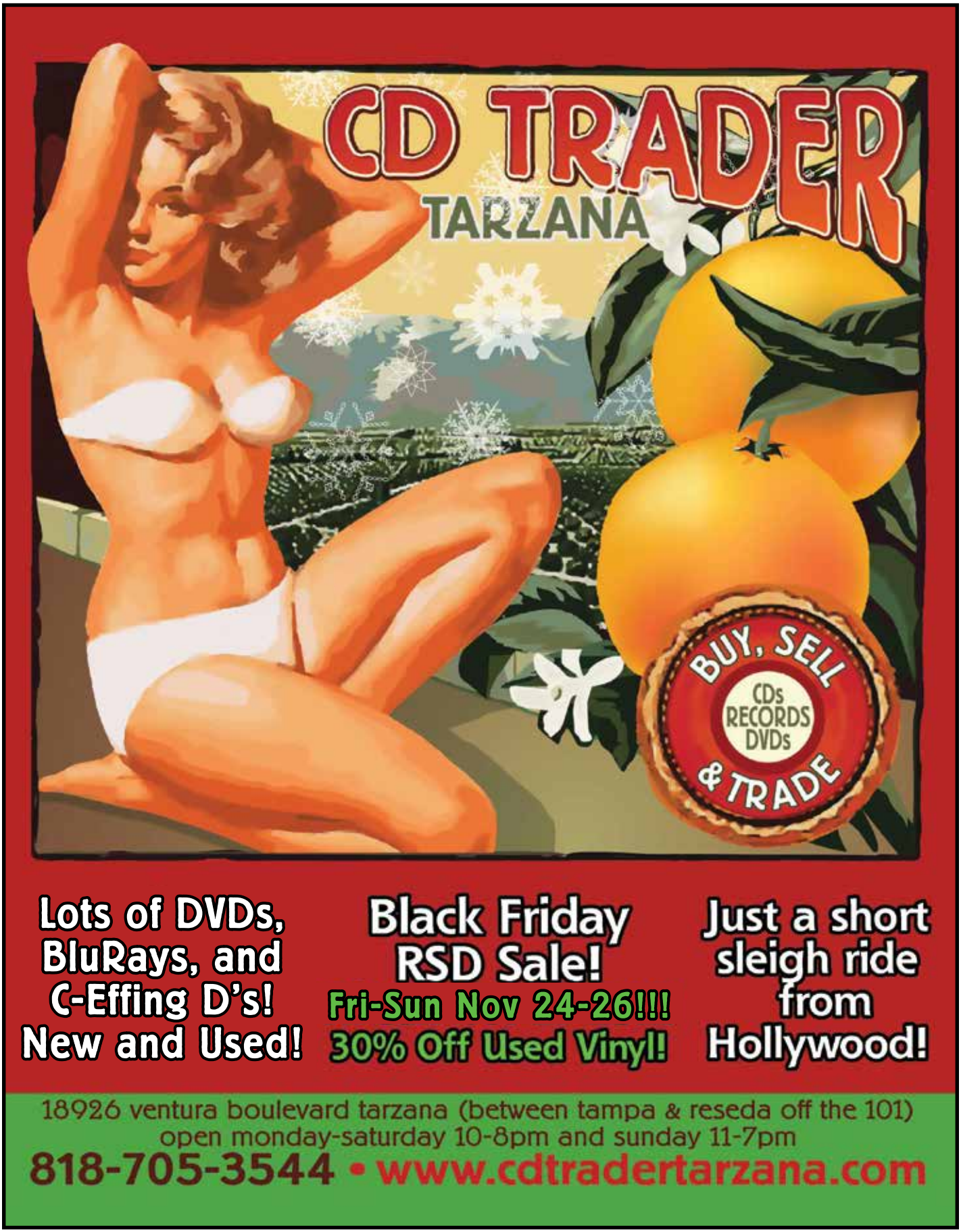
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LEONARD COHEN:

ONE YEAR AFTER

BY HARVEY KUBERNIK

CANADIAN SONGWRITER AND POET/NOVELIST Leonard Cohen waived a physical goodbye at age 82 on November 7, 2016, just after the release of his 14th album, the uncompromising and urgent *You Want It Darker*.

November 7th will be the one year yahrzeit of his death.

December 2017 marks the 50th anniversary of the release of his debut LP *Songs of Leonard Cohen*.

In 2008, Cohen was inducted into the Rock and Roll Hall of Fame by Lou Reed. Over the last decade the Rock and Roll Hall of Fame museum has had several Cohen items on exhibit, including handwritten lyrics to "First We Take Manhattan," "Democracy," "If It Be Your Will," the handwritten score to "Hallelujah" and handwritten set list to Cohen's landmark appearance on *Austin City Limits* TV series.

During 2014, my critically acclaimed book on him, *Everybody Knows* was published in America, England, Russia, France, Germany, China and two different editions in Canada. It's now out in paperback in the UK from Omnibus Press.

I've also been cited and quoted, and my archives utilized in three earlier books on Cohen by authors Ira Nadel, Anthony Reynolds and Sylvie Simmons. I recorded with Leonard in 1976 and '77 (handclaps and percussion) on his Phil Spector-produced *Death of a Ladies Man* album.

The family of Leonard Cohen will be inviting fans from around the world to join them, along with renowned musicians, the Prime Minister of Canada and the Premier of Quebec in celebrating Cohen's legacy for *Tower of Song: A Memorial Tribute to Leonard Cohen* at the Bell Centre in Montreal on November 6, 2017.

Participating artists include Elvis Costello, Lana Del Rey, Feist, Philip Glass, k.d. lang, The Lumineers' Wesley Schultz and Jeremiah Fraites, Damien Rice, Sting, Patrick Watson, and Adam Cohen, who is also co-producing the event.

Additional artists, as well as actors paying homage through spoken word performances, will be announced soon.

"My father left me with a list of instructions before he passed: 'Put me in a pine box next to my mother and father. Have a small memorial for close friends and family in Los Angeles... and if you want a public event do it in Montreal,'" said singer-songwriter Adam Cohen "I see this concert as a fulfillment of my duties to my father that we gather in Montreal to ring the bells that still can ring."

The event will benefit the Canada Council for the Arts, the Council of Arts and Letters of Quebec, and the Montreal Arts Council.

"Proceeds from the event will be shared by several of Canada's arts organizations in an effort to continue the legacy of great works," said Robert Kory and Michelle Rice, Leonard's managers. "In fact, Leonard often mentioned the Arts Councils, whom he credited as providing essential support in the early days of his career."

For more information, please visit www.LeonardCohen.com

ON JUNE 10, 2017, A STONE BENCH DEDICATED TO THE MEMORY of Leonard was inaugurated on the Greek island of Hydra. On the same day, the Municipality of Hydra named a street after Leonard.

During the summer of 2014, webmasters Jarkko Arjatsalo

CONTINUED ON PAGE 14

WIKIMEDIA COMMONS: TAKAHIRO KYONO

Cohen performing at King's Garden, Odense, Denmark, August 17, 2013

CONTINUED FROM PAGE 2
(Finland) and Marie Mazur (USA) of The Leonard Cohen Forum introduced a fundraising campaign to celebrate Leonard Cohen's 80th birthday.

Donations were received from 366 members from all over the world. After an online discussion, Forum members decided to create something lasting: a stone bench on the Greek island of Hydra, where Leonard wrote his novels and many poems and songs.

The bench was designed by Greek architect George Xydis, following the local traditional style. It took time almost three years to get the final permission from the Historical Office in Athens.

The bench was finally built by the Municipality of Hydra in June 2017 and inaugurated during the Forum meet-up on the island. The bench was dedicated to the memory of Leonard.

The bench was inaugurated by George Koukoudakis (Mayor of Hydra), Lakis Christidis (Hydra Cinema Club) and Jarkko Arjatsalo (The Leonard Cohen Forum).

Cohen had been aware of the project since September 21, 2014. His touching reply at that time was read by Jarkko Arjatsalo during the bench inauguration.

In an email, Leonard wrote:

THE BENCH:

I read every name. I bow my head in gratitude.

DEAR FRIENDS

Thank you for the countless times you have lifted my spirit. Thank you for the comfort and the encouragement.

Love and Blessings,

Leonard

PANAGIOTIS MACROMANOLIS

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AND THE HYDRA CINEMA CLUB
JUNE, 2017
ΑΦΙΕΡΩΜΕΝΟ ΣΤΟΝ LEONARD COHEN

On June 10, 2017, a stone bench dedicated to Cohen's memory was erected on the Greek island of Hydra. The island also named a street after the singer.

The bench was built through the united efforts of the Municipality (the legal owner of the bench), The Leonard Cohen Forum (fundraising) and The Cinema Club of Hydra (coordinator). The bench is located on the road from Hydra City to Kamini.

The remaining money collected during the fundraising campaign will be donated to charity and social projects on Hydra.

In August I was the guest speaker at the Stephen Wise Temple in Bel-Air, California celebrating the 50th anniversary of the Summer of Love. The Shabbat service was followed by a concert featuring music from 1967 performed by the Stephen Wise clergy and musicians, including vocalists Freda "Band of Gold" Payne and Florence LaRue of the wonderful 5th Dimension.

I helped narrate the stage program culled from my 1967 book. After the event, I must

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CONTINUED FROM PAGE 14

have answered a dozen questions about my Cohen book.

MY OWN 50-YEAR RELATIONSHIP to Leonard's words and music flashed in front of me.

It was in December 1967 when I first discovered Leonard Cohen in California on Pasadena-based KPPC-FM when a late-night deejay spun an advance acetate copy of Songs of Leonard Cohen and spotlighted "Suzanne."

At U2's June 23rd Toronto show, Bono acknowledged Cohen singing a verse of "Suzanne" during their performance of "Bad" while adding, "[Leonard Cohen] is an addiction I'm not ready to give up"

By 2017, 2,600 covers of the song have been recorded of Leonard's tune, including Noel Harrison, Jack Jones, the Sandpipers, Nina Simone, Roberta Flack, Neil Diamond, Spanky & Our Gang, Harry Belafonte, Joan Baez, Gary McFarland, Aretha Franklin, Tangerine Dream, Francoise Hardy, Diane Reeves, Peter Gabriel, Pearls Before Swine, and Nana Mouskouri.

In December 1974, a Columbia Records publicist arranged an interview with Leonard and I at the Continental Hyatt House in Hollywood. Cohen was in the midst of a multi-night engagement at Doug Weston's Troubadour in West Hollywood. One evening I was there with Justin Pierce and Sharon Weiss, later to become Leonard's publicist during 1988-1993. Bob Dylan and Phil Spector sat at a table next to us.

The following afternoon I conducted my first interview with Leonard for *Melody Maker*.

"In the early days, I was trained as a poet by reading in English, poets like Lorca and Brecht, and by the invigorating exchange between other writers in Montreal at the time.

"My tunes often deal with a moral crisis. I often feel myself a part of such a crisis and try to relate it in song. There's a line in a poem I wrote that sums this up perfectly: 'My betrayals are so fresh they still come with explanations.' As far as the use of Biblical characters in such tunes as 'Story of Isaac,' and 'Joan Of Arc,' it was not a matter of choice. These are the books that were placed in my hand when I was developing my literary tastes."

WIKIMEDIA COMMONS: TAKAHIRO KYONO

Cohen at King's Garden, Odense, Denmark, August 17, 2013

Over the past few decades I queried several associates, friends, deejays, professors, writers, poets, authors and musicians about the work and ongoing artistic impact of Leonard Cohen.

Larry LeBlanc: For 50 years, over 14 albums, 9 volumes of poetry, and two novels, Leonard Cohen — poet, novelist, troubadour, songwriter, spiritual tourist, social provocateur, and ladies' man — has shared his romantic vision.

"It's been good honest work.

"A major writer of the English language, Leonard — inducted into the Juno Hall of Fame in 1991— gives importance and dignity to songwriting. His songs are discussed, analyzed, agonized over and made love to the world over.

"Leonard started playing guitar at summer camp in 1950. He wasn't attracted to the instrument so much as for a musical reason. He used it as a courting tool. But he also thought one day he'd become a singer, however. He used to stand and sing in front of the mirror to see how he looked.

"At McGill University, he began writing poetry, and formed the country and western trio, the Buckskin Boys. He also worked in a nightclub above Dunn's deli called Birdland. He'd read poems or improvise them while Maury Kaye and his bebop group played.

"After he dropped out of a Master's program at Columbia University in New York Leonard obtained a grant, and was able to travel through Europe. He eventually settled on Hydra, staying on and off for seven years. He wrote two more collections of poetry, *Flowers For Hitler* (1964) and *Parasites of Heaven* (1966) there; and the novels, *The Favorite Game* (1963), and *Beautiful Losers* (1966).

"As he finished *Beautiful Losers*, he realized he was full of music (if only because he'd written the book to the accompaniment of the American Armed Forces radio service). He decided to go to Nashville, and become a country songwriter. On his way there, he met Toronto-born manager Mary Martin who persuaded him to stay in New York.

"In 1967, Leonard played 15-20 concerts, including the Newport Folk Festival where he stole the audience cheers from established stars with the Mariposa Folk Festival in Toronto; and two concerts with Judy Collins who recorded 'Suzanne' and 'Dress Rehearsal Rag' on her 1966 album, *In My Life*.

"A few months after Newport, Columbia Records released his debut album, *The Songs of Leonard Cohen*. It had such signature Cohen songs as 'Suzanne,' 'Hey, That's No Way To Say Goodbye,' 'So Long, Marianne,' and 'Sisters of Mercy.'"

Andrew Loog Oldham: Leonard wrote songs because he had to, and because he wanted to get laid. Later he wrote songs because he wanted to get paid. That's when I decided he had something to say.

"In 1988 with *I'm Your Man* he

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CONTINUED FROM PAGE 16

put the sex into electronic music with wit and verve and he still turned corners with his songs. Goodbye baby and amen with thanks for all you gave us in that exampled, dignified, laconic way."

Dr. James Cushing: By the summer of 1967, some of Cohen's poetry collections had made their way to book and underground head shops in America, and hipper university professors assigned *Beautiful Losers* in modern literature classes."

"Remember, he did not make this LP until he was 33 years old. Like Howlin' Wolf, who first recorded at age 41, Leonard Cohen was not an adult offering supervision, but an adult giving us permission. I first heard Cohen on KPPC-FM in Southern California.

"In 2016, those of us lucky enough to have seen Cohen in concert became even luckier, but sadder, as lucky people often are. It was a dark year, filled with farewells. Leonard Cohen's exit was neither the most shocking nor the most painful. His body was old and full of days. His songs had long been varying the theme of Farewell, and in his last tours, every concert felt like a valediction. But in 2017, his absence (for me, anyway) has become an empty space as large as the ones Bowie or Prince left behind. *You Want It Darker*, which illuminates that empty space, is actually much in the same spirit of Bowie's *Blackstar*: a sublime farewell, but from a different tradition. Only Cohen could fuse an authentic Jewish melancholy with the elaborate merriment

CONTINUED ON PAGE 20

Cohen at King's Garden Odense, Denmark, August 17, 2013

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of European art-song and the ghost-whisper cleanliness of digital synthesizers.

"Cohen's career now enters its fourth phase, *After the End* — the phase that Cohen's colleagues Allen Ginsberg, Irving Layton, Jimi Hendrix, and Janis Joplin have been in for decades. Is there "previously unreleased material," written, recorded, and/or filmed? Let us hope so. Let us also hope that university literature departments will devote more attention to Cohen's poems and novels especially 1966's *Beautiful Losers*. For me, this lyrical dream-novel of friendship and loss outdoes Kerouac's *On the Road* for its joy, compassion, and vivid sense of the sacred."

Tosh Berman: Strange enough I know very little of Leonard Cohen's work. I have heard his classic albums — especially the first one, but never actually owned the damn album! Without a doubt a great songwriter, etc. but never had the fullon passion for his work (yet). Working at Book Soup, his books were always in demand. At the time I was working at the Soup we always had to keep his novel *Beautiful Losers* in stock as well as a collection of his lyrics and poetry.

"There is really not that many artists like him that is out there making music or touring. "There used to be a coffee shop/diner at the strip mall on Santa Monica and La Brea, and I totally forgot the name of the place, but it was reported to be David Lynch's favorite coffee shop. Anyway I remember having a late breakfast one day there, and noticing a very beautiful woman at the counter, and she was with Cohen. It stayed in my mind because I thought 'why is this beautiful young girl with this much older man?' Then at that moment I recognized Leonard and thought 'of course!'"

Cohen's first album, *Songs of Leonard Cohen*. View the rest of his album covers on page 32

LEONARD COHEN HAS NEVER been a stranger to music. As early as 1954, he was playing country music at square dances in a group called the Buckskin Boys.

In an interview I published in *Melody Maker* in 1975, jointly conducted with writer Justin Pierce, Cohen told us at the Continental Hyatt House on Sunset Strip, "I don't have any reservations about anything I do. I always played music. When I was 17, I was in a country music group called the Buckskin Boys. Writing songs came later, after music. I put my guitar away for a few years, but I always made up songs. I never wanted my work to get too far away from music. Ezra Pound said something very interesting, 'When poetry strays too far from music, it atrophies. When music strays too far from the dance it atrophies."

In 1966 Cohen relocated to the U.S. and a return to songwriting, after penning two novels, including the maligned and praised Beautiful Losers, and four books of poetry. He was also introduced by his manager to legendary Columbia Records A&R man, John Hammond.

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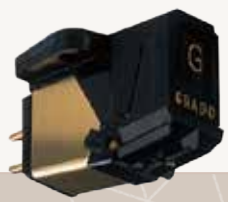

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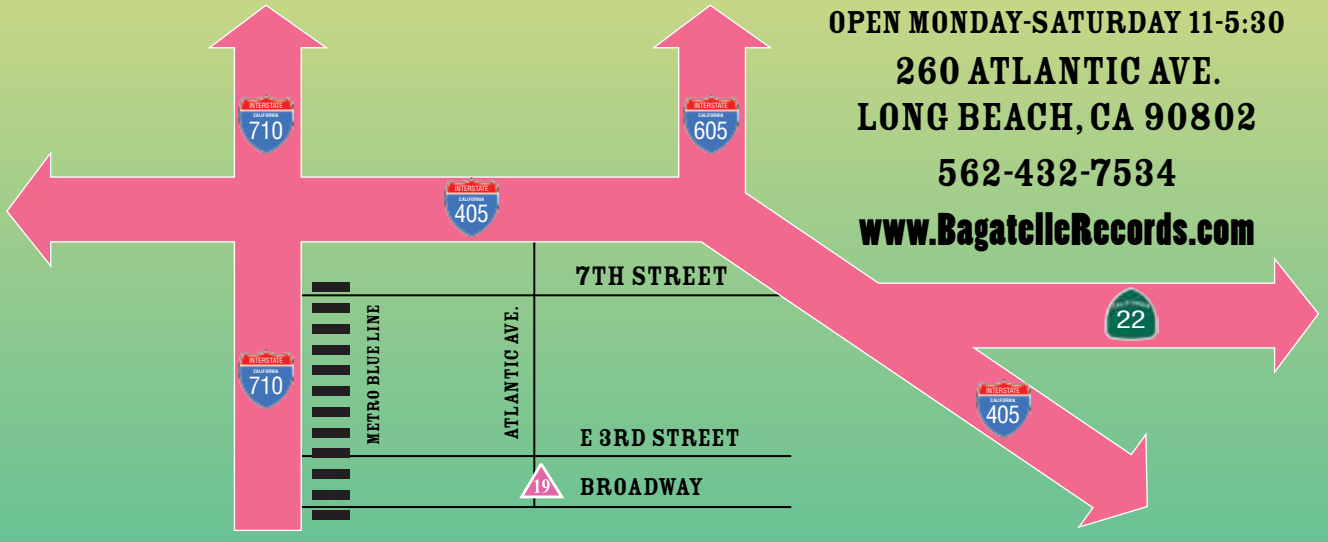

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"I came to New York and was unaware of what was going on at the time," Cohen told me in 1975. "I had never heard of Phil Ochs, Bob Dylan, Judy Collins or any of these people, and I was delighted, overwhelmed and surprised to discover this very frantic musical activity."

Hammond telephoned Cohen to meet and hear songs at the Chelsea Hotel, after they met for lunch. Hammond had become further aware of his abilities from Judy Collins' recent cover version of "Suzanne."

"Hammond was extremely hospitable and decent," remembered Leonard. "He took me out for lunch at a place called White's on 23rd Street. It was a very pleasant lunch, and he said, 'Let's go back to your hotel room, and maybe you can play me some songs.'

"So, he sat in a chair and I played him a dozen songs. He seemed happy and said that he had to consult with his colleagues but that he'd like to offer me a contract."

Like Billie Holiday, Count Basie, Aretha Franklin and Bob Dylan before him, Leonard Cohen was about to join Hammond at Columbia Records, who subsequently received the approval from new label head Clive Davis to sign Cohen to a recording agreement.

IN MAY, *THE SONGS OF LEONARD COHEN* began in Studio E. on East Fifty-Second Street with Hammond himself at the helm. He brought with him the noted jazz bassist, Willie Ruff, a veteran of stints with Dizzy Gillespie, Louis Armstrong, and Count Basie, to provide ballast to Cohen's twitchy guitar musings. Jimmy Lovelace is the drummer on "So Long, Marianne."

John Simon: John Hammond, (also a class act), would schedule a session then cancel and reschedule a month late — which drove Leonard crazy, staying at the Chelsea Hotel. So they assigned him to me. We went to my folks' house in Connecticut (they were away), to go over material. Leonard stayed up all night going through my dad's library. I slept. He didn't. He was a man, while the other rock acts I worked with were boys. He was an established poet. Real bright and clever with words. And he had that finger-picking triplet style that was very impressive. Sort of a classical technique.

"I'm proud of the experimentation I did use wordless women's voices instead of instruments, mostly Nancy Priddy, my girlfriend at the time. About the chorus in 'So Long, Marianne,' I guess it was the logical step to try adding words after we'd done the wordless thing. I'm an arranger not an engineer.

"The engineer, Fred Catero, with an A — a wonderful guy. I mixed my first hit with Fred, the Cyrkle's 'Red Rubber Ball.'"

On October 27th, near the end of his recording sessions, Leonard Cohen headed over to Steve Paul's The Scene at 301 W. 46th Street in New York to monitor Nico who was headlining, promoting her new album, *Chelsea Girls*. Opening was the West Coast-based, Kaleidoscope, making their New York debut.

Chris Darrow: The host for the club was Tiny Tim, who announced all the acts and would play a song or two as well. We were opening for Nico, who I had met in LA, and she was playing as a solo act.... just her and a Hammond B3 organ.

"The Opening night was very

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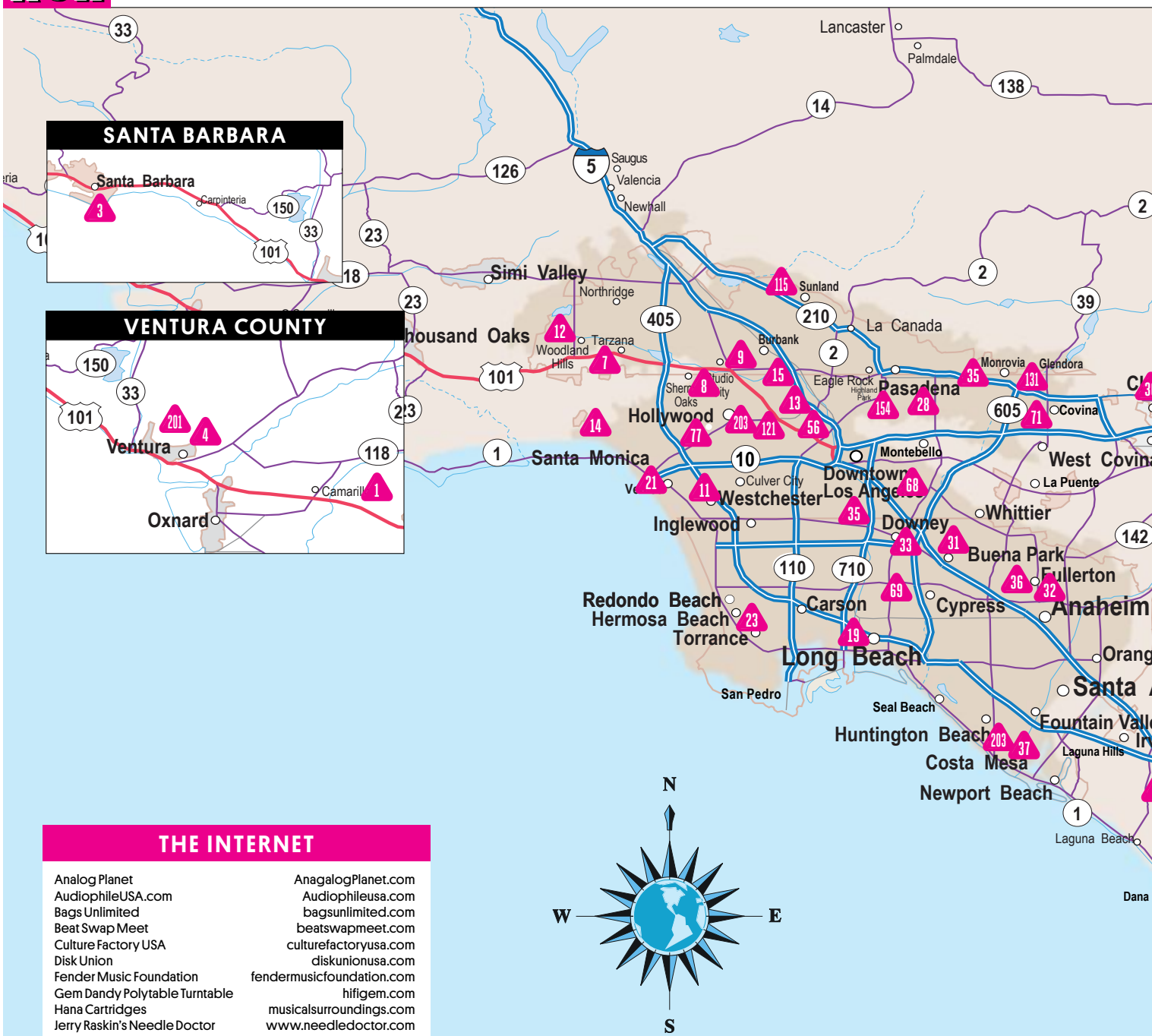

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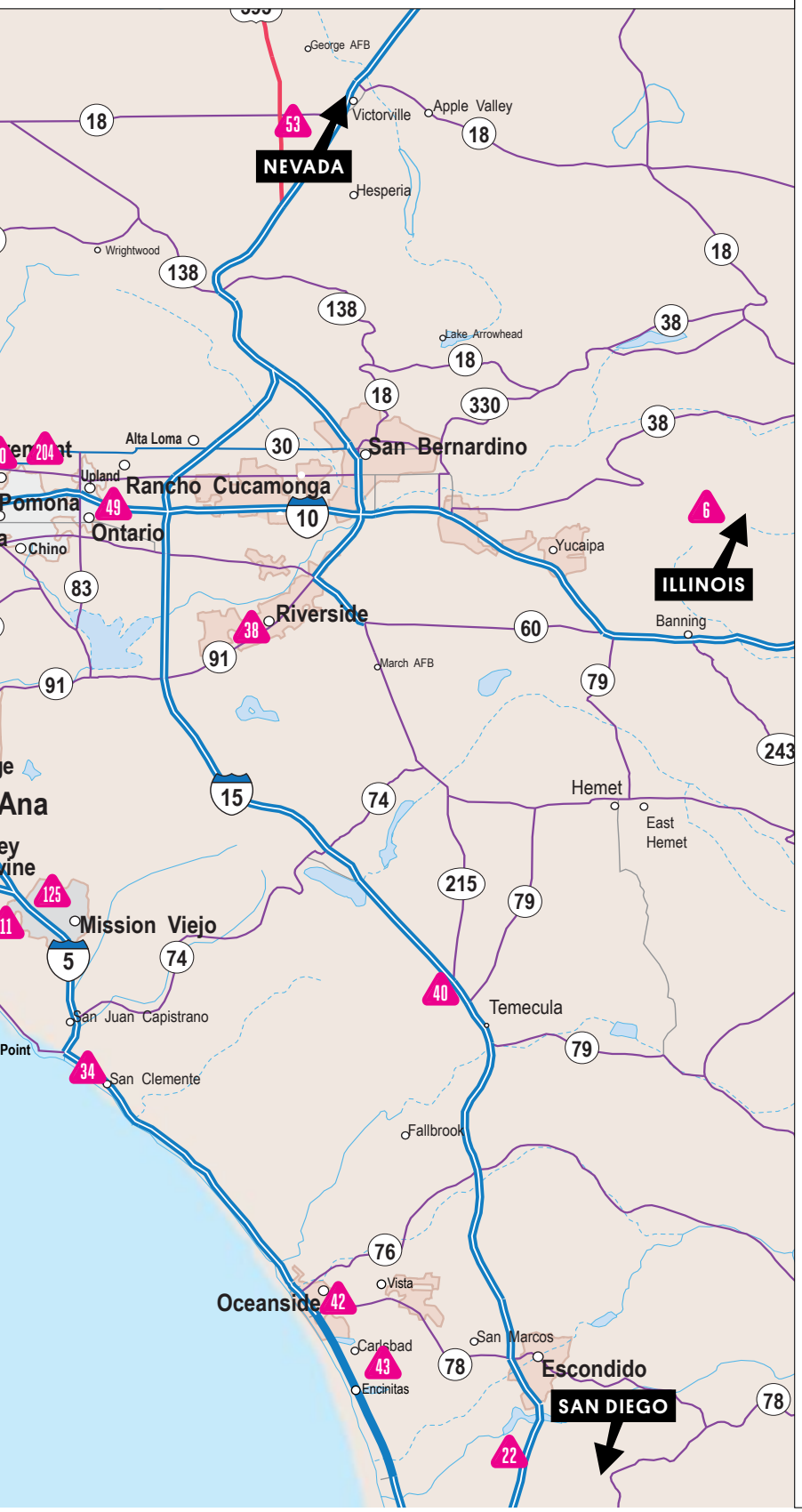

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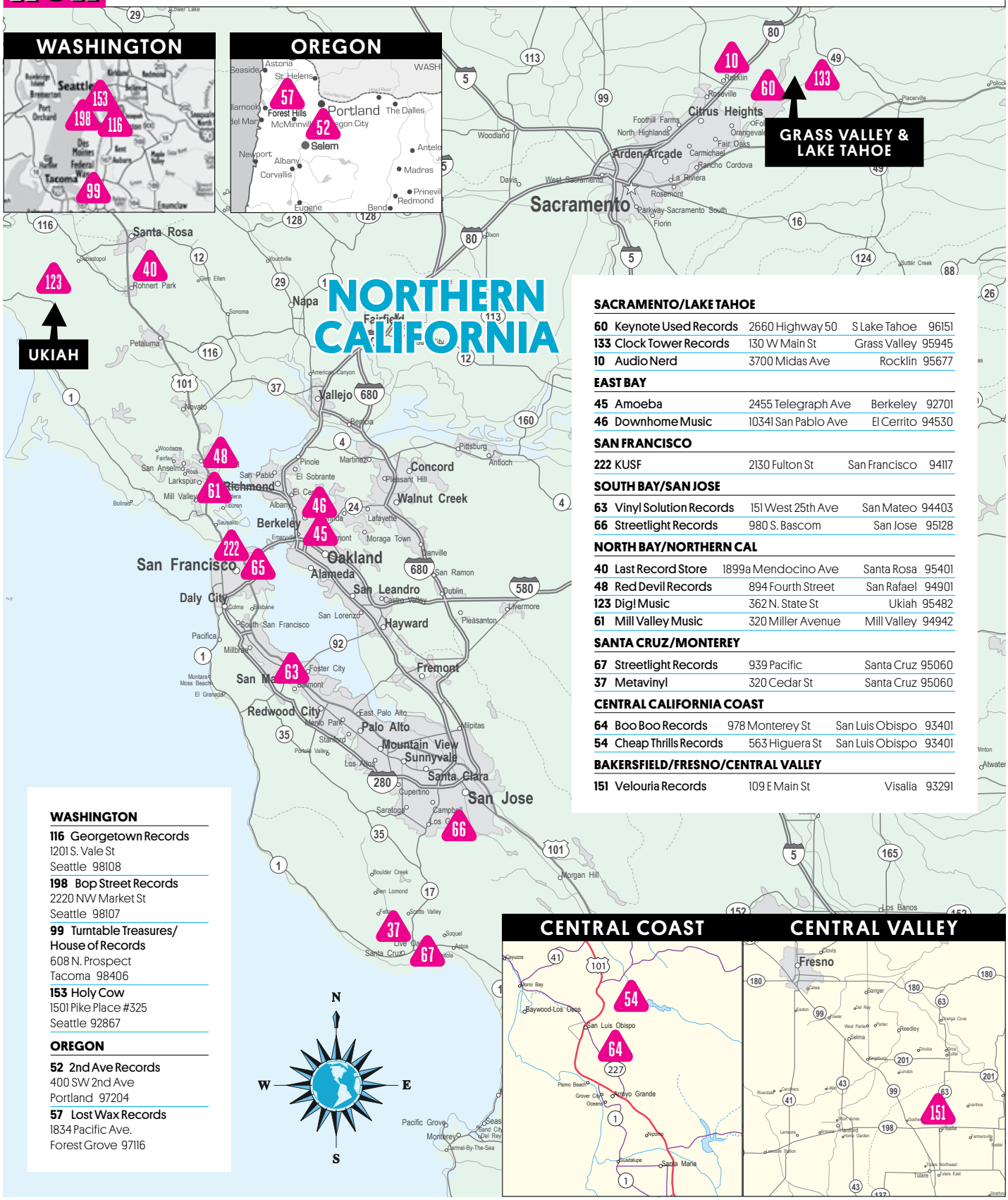
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CONTINUED FROM PAGE 22

crowded and Frank Zappa and members of the Mothers of Invention showed up to show their support.

"That night, Leonard Cohen came up to me in the bar light. He was the palest guy I had ever seen he almost seemed to glow. He was wearing a black leather suit coat and carrying a black leather briefcase. Leonard loved our band and was wondering if we would be interested in playing on his forthcoming album. I didn't know who he was at the time and told him to talk with our managers who were at the bar.

"The next day, Solomon Feldhouse, David Lindley, Chester Crill, and I were in his apartment, trying to play some of his songs. He was having trouble finding musicians that could play his stuff. Since he wasn't a great guitar player. His guitar playing was minimal at best it was hard for some people to figure his music out.

"Cohen gave us the impression that he was having trouble finding the right sounds for a few of his compositions. He seemed happy when we were able to come up with some solutions to his musical needs.

"The producer Bob Johnston was there. I ended up playing my rare, 1950's Premier Bass and my 1921, Gibson F-4 mandolin on 'So Long, Marianne' and bass on 'Teachers.' The slow build of 'So Long, Marianne' is one of the secrets of its success and, at 5:39 seconds long, it has a hypnotic, repetitive groove that sustains itself through the entire song. The twin, acoustic guitars, playing two separate time signatures, creates a smooth bed for the lyrics to lie on. The mandolin part comes in at just over 3 minutes and knocks the song up a notch and adds a different tonality that is not expected. The memorable chorus gets slightly more powerful each time it repeats and brings the song all together at the climax.

"'Teachers' is a darker, minor key song, that uses one of Solomon's middle eastern instruments, the Caz, and Chester and David's twin fiddles, to give it a very exotic, international flavor. Once again, the there is a rather insistent rhythmic feel to the song, which counters perfectly with the ethnic sounds.

"There were no credits on the ensuing record, so not many people are aware of our inclusion in it. We were on Epic Records, a division of Columbia, so I could never figure out why we weren't listed."

FROM MID-MAY TO THROUGH November in 1967, Cohen had done 25 tunes with Hammond and John Simon and some sessions with Bob Johnston in three Columbia studio rooms.

"My first producer was John Hammond and I didn't know the ropes at all," admitted Leonard in a 1976 interview we did for *Melody Maker*.

"Leonard started playing guitar at summer camp in 1950. He wasn't attracted to the instrument so much for a musical reason. He used it as a courting tool. But he also thought one day he'd become a singer. He used to stand and sing in front of the mirror to see how he looked."

WIKIMEDIA COMMONS: JENSCEDERSKIOLD

"We recorded some numbers, and then his wife got sick and he became ill. Then I switched producers to John Simon, whom John Hammond suggested.

"I put the tracks down with guitar and voice, and used a bass sometimes. Simon took them and worked on them, and he presented me with the finished record, but I felt there were some eccentricities in his arrangements that I objected to. John Simon was great, and much greater than I understood at the time."

Cohen was very grateful for the instrumental input from Kaleidoscope and recorded in his journal of the time, "The Kaleidoscope delivered me. Stu [Eisen], Solomon, David, Chester, Chris, John. May I bless them as they have blessed me."

Songs of Leonard Cohen shipped to the record racks and bins the last week of 1967. "Suzanne" quickly garnered radio airplay. It soon became a staple on the FM dial and always remained in Cohen's stage repertoire.

Peter Lewis: I first got turned on to Leonard Cohen in New York. It must have been '68 or '69 when my marriage was falling apart. We [Moby Grape] were playing the Fillmore East or Village Theatre. When the set was over I remember meeting Linda Eastman backstage. She was there with her camera to take pictures of the band.

"I think she saw how downright lonely I was. She was one of those rare creatures you meet sometimes in life who just "knows" what to do and took pity on me. When we got to her apartment that night she went to her turntable and put on Leonard's first record. Of course 'Suzanne,' 'That's No Way to Say Goodbye' etc. came to me like the soundtrack of my life at the time.

"Later, Bob Johnston produced our last album for Columbia Truly Fine Citizen, in Nashville. When the record was finished he asked me if I wanted to stay after the others went home. He said he liked my voice and wanted to introduce me to Johnny Cash, Bob Dylan, and Leonard Cohen.

"Why did I go home with the others and not take my shot at the time? It may have been some crazy idea that Many Grape wasn't finished yet.

"Anyway, I never stopped listening to and admiring Leonard Cohen. He was the first artist I became fully conscious of, after Dylan, who could make the music fit the lyrics in a way that seemed already familiar. Anyway it all started that night at Linda's. Leonard's songs sounded to me like I'd heard them before in a dream, even as I sat there listening to them for the first time."

Marina Muhlfriedel: Although I had heard the album before, this is my first true contem-

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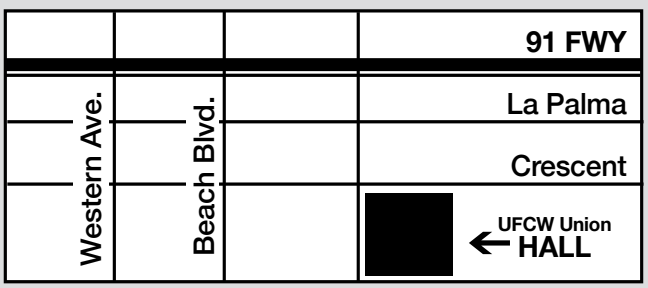

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plation of the **Songs of Leonard Cohen**. I am alone, sprawled on the floor of the library in my parents' home in West Los Angeles. A sketchbook of drawings and poems I nearly always have on hand is beside me. I close my eyes as the songs play again and again and I sink into a world of street-weary strangers and seducers, of shadowy alleyways and perfumed boudoirs that double as sacred shrines. I mull them like secrets. In my own small way, I vow to always pray for the angels and to someday offer Chinese tea and oranges to a melancholy lover. And I sense that melancholy, angels, love, loss and passion are but intersecting creases on Leonard Cohen's palm as he moves through a world that's unfathomably bigger and more interesting than my own.

"His depth, his wisdom and implied sacraments transport me. He is at once a psalmist and a love-ravaged romantic. I am envious of the women he pines for. I am jealous of his perfect words. The songs are slow and authoritative, nary a wasted syllable or indulgent frivolity. In my sketchbook, I try to hone one of my adolescent poems to emulate Cohen's precision. Believing, in some abstruse way, the gravel-voiced poet is my teacher—a loner with a guitar and an elixir of dreams at a train station on the outskirts of town. I cross out a few words turn the album over again and close my eyes."

Elliott Lefko: I promoted all of Leonard's North American shows during 2008-2013. As a Canadian it was great to see America and learn about the different theatres across the country and get a feel for future tours by like-minded artists.

"One of my favorite writers is Thomas Wolfe. When it came time to choose which cities for Leonard to play, a friend suggested Asheville North Carolina. The theatre there was the Thomas Wolfe Theatre.

"The concert turned out to be my favorite show. The theatre was an old wooden one with great acoustics and the audience was amazing. And the best thing was to get to go to the Thomas Wolfe House that afternoon and see where he lived and worked. Since that day I have sent so many artists to Asheville and it's always a great show."

Additional multi-instrumentalists, wordsmiths and producers also gifted me with their vivid memories of Cohen.

Sarah Kramer: It always felt like Leonard knew what he was giving. Like it came from a higher place and wasn't just in the moment, but for future moments within and beyond his lifetime. As if everything was a conscious gesture but with it, a deep connection or understanding, even within the joys and his wonderful sense of humor. Simple though,

WIKIMEDIA COMMONS/OLAND GODFROY

Leonard Cohen in Trouville-sur-Mer (Normandie, France) January 26, 1988

light not heavy.

"I recorded the trumpet part on Leonard's *Dear Heather* in his home studio out back. Leanne Ungar was the producer (and engineer). I admired her work on Laurie Anderson's 'O Superman' as a kid, so it was exciting to get to work with her also. She was so warm and comfortable to work with, as was Leonard, and it was special for me that they dug my sound. I remember her saying it sounded so happy. I don't think I could've been any happier than recording with Leonard Cohen (but I knew what she meant)! He had already worked out a part on his keyboard that he wanted me to play, and I was really tucked in there in the mix, so it's not like there's anything super impressive in what I played, but still, I continue to feel honored in having been a part of that.

"I had recorded on another track of his a couple years later called 'Keep It On The Level,' with Ed Sanders engineering, but that version was never released. I still have the demo he gave me to work with of just him and his keyboard. Very raw. It's special to get that little window into his process. It had a New Orleans feel to it when I tracked on it. That song ended up on his latest album, *You Want It Darker,* as 'On The Level.' He totally reworked the song both musically and lyrically. His son Adam produced the album and it sounds beautiful. I especially love the sound of the synagogue choir in the mix of things.

"Leonard once told me that I was his trumpet player... but he never brought trumpet on the road, so again, I think it was more of a gesture, a kindness and generosity he knew he was giving to help me to believe in myself.

"Los Angeles is a tough town in many ways, and he made me feel less alone, even from a distance, as if he was always there. I'm forever grateful for that, for his friendship and kindness. I still feel him here. That's the thing about living with integrity and treating everyone as if they matter, you give such an enormous gift, and he did that with everyone... those that knew him personally, as well as anyone who listens to his music or reads his writings. I think he was aware of this, and that we're all in this together.

"His faith, his rituals, from Zen practice to Shabbos, within his writing and in songs, as a person and as a friend, he was always fully present and didn't seem to waste any time or take anything for granted."

Daniel Weizmann: It's Father's Day and everybody's wounded: Urban Chaos in the Age of International Terrorism

"With its sinister, anxious electronic pulse and way-over-the-top pronunciamentos, 'First We Take Manhattan' is Cohen's most contemporary song, a wild leap into modern times. Incredibly, he captured the spirit of our age circa 2014 way back when in 1987! Moreover, in its time, it was already a definite departure from the dark romance and slow-heartbeat solemn truths he's made his name on. The groove almost comes on like a TV cop show car-chase and, on first listen one can't help but wonder if one is being put-on. This is Cohen?

"Then came the narrator, just as unreliable, an ideologically twisted despot or terrorist or just-plain kook, fueled by a bizarre combination of entitlement, rage, and spiritual purpose. 'I'm guided by the beauty of our weapons,' he sings, with that 'straight-face' gravity that only Cohen can pull off. Whoever he is, he's a nut. And yet, at times, the narrator also does sound like the Cohen we know, the weary poet of post-Holocaust consciousness, struggling to find his sea legs in the Information Age soul tsunami. 'You see that line there moving through the station? I told you, I was one of those.'

"Finally, the song refuses to rest on a position, but, like the modern world, rants with conviction at us from all ends, keeps us in a state of suspension, via enervating switch-ups and clashing imagery — everything from the fashion biz to the plywood violin to the groceries. 'Remember me?' the narrator confides, 'I used to live for music.' And he says that in a song, an astonishing real-time self-disavowal!

"Even more than Cohen's other gems, this track, originally recorded by Jennifer Warnes, has proven to be a great lyrical Rorshach

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test. The internet has plenty of interpretations that range from the bizarre to the brilliant. One talk backer described the song as 'globalization from the point of view of someone from the underdeveloped part of the world.' Others grasp at similar but disparate puzzle pieces: it's about mega-corporations, about hyper-capitalism, about foreign policy, expansionism, terrorism, about the blurring and unraveling of national identities, it's about the West German Red Army, it's about radical chic.

"Cohen himself tried to explain the song to Paul Zollo in the April 1993 issue of Song Talk. 'I felt for some time that the motivating energy, or the captivating energy, or the engrossing energy available to us today is the energy coming from the extremes. That's why we have Malcolm X. And somehow it's only these extremist positions that can compel our attention. And I find in my own mind that I have to resist these extremist positions when I find myself drifting into a mystical fascism in regards to myself. So this song, 'First We Take Manhattan', what is it? Is he serious? And who is we? And what is this constituency that he's addressing? Well, it's that constituency that shares this sense of titillation with extremist positions. I'd rather do that with an appetite for extremismthanblowupabusfullof schoolchildren.'

"Decades later, with the world's appetite for extremism at a fever pitch, and the Twin Towers of Manhattan long-ago razed to the ground, 'First We Take Manhattan' is an almost frightening act of clairvoyance."

Chris Darrow: I hadn't seen Leonard Cohen since the 1967 *The Songs of Leonard Cohen* recording sessions 35 years earlier. In 2002 he had been cloistered at the Mt. Baldy Zen Center in Southern California, near my hometown of Claremont, so I knew he was hanging around my area.

"One day my father, Paul Darrow, was having an art opening in downtown Claremont, and I heard that Cohen was spotted sitting outside at a local Greek restaurant called Yiannis. I strolled over to where he and his female companion were drinking coffee and smoking at an outdoor table. His head was shaved and he was wearing a robe of a Buddhist monk.

"I said, 'Remember me?' He graciously replied, 'Of course I do, you guys saved my album.' And he went on to explain that our appearance at that time had allowed him to realize his vision and get the sound he was searching for."

Cohen then continued his audio expedition. Newcomers to his catalog might want to check out The Essential Leonard Cohen.

I am grateful for two websites that have provided sanctioned and official information on the life, influence, activities and products involving Leonard Cohen.

Jarkko Arjatsalo in Finland oversees www.leonardcohenfiles.com and www.leonardcohenforum.com.

Writer, blogger and Cohen advocate Allan Showalter in America helms www.leonardcohen.com/link/cohencentric-leonard-cohen-considered

You can also visit www.leonardcohen.com

Courtesy credits: Photo of bench and plaque by Panagiotis Macromanolis.

The albums of Leonard Cohen

Harvey Kubernik is the author of 12 books, including Leonard Cohen, Everybody Knows, and Neil Young, Heart of Gold. In April 2017, Sterling published Kubernik's 1967 A Complete Rock Music History of the Summer of Love.

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Thank You Tom

Remembering beloved rocker Tom Petty who died in October at age 66

BY HARVEY KUBERNIK

Tom Petty Live in Horsens, Denmark on October 3, 2017

WIKIMEDIA COMMONS

I WAS VERY SAD TO HEAR of the physical passing of Tom Petty who wrote the introduction to my 2014 book *Turn Up The Radio, Pop, Rock, and Roll in Los Angeles 1956-1972*.

When I was West Coast Director of A&R at MCA Records 1978-1979 I paired Tom with engineer- turned record producer Jimmy Iovine for their *Damn the Torpedoes* album. In the Warren Zanes' book *Petty: The Biography,* Tom›s longtime manager, Tony Dimitriades, acknowledged my suggestion. It was my John Hammond moment that I relish.

Decades ago when I was laid off from MCA with a few dozen other employees, Tom called, Tony Dimitriades called and John Hiatt phoned. I produced a spoken word promotional interview album on John to support the Denny Bruce-produced Slug Line.

I later received an Organic Catalyst credit on the Del Shannon album, *Drop Down and Get Me* that Tom produced. It was my idea for the collaboration. I introduced Tom and Del inside the Bug Music office in Hollywood. I also played a role in steering Del›s bassist. Howie Epstein, into the Heartbreakers,

The eventual record release party for Del's disc was in the very early eighties in Reseda, Ca. at the County Club. Tom joined Del on stage for an encore of the Beatles' "From Me to You." I remember being introduced to record producer Paul A. Rothchild, who did his fair share of A&R functions.

I interviewed Tom in the very late seventies and in 1980 for Melody Maker.

In 1977, I put together a party for Carl Perkins in Century City when Carl was on Jet Records and invited Tom. He was thrilled and told me as a kid he met Elvis Presley on a film set in Florida.

I saw Tom at the last Johnny Cash House of Blues gig and a couple of years ago he caught the Rascals' multi-media show at the Greek Theater.

The last time we connected was when there was an event in Santa Monica, Ca. to launch a DVD on the Hollies. Graham Nash invited me. We sat near each other. Tom mentioned he once was a roadie one night for a Hollies' show in Florida.

Earlier this year I had dinner with Andrew Loog Oldham who was visiting from Bogota, Colombia. He was in town to tape Petty's *Buried Treasure* Sirius XM radio program out at Tom's home studio in Malibu

Tom Petty loved rock 'n' roll. He did it in the studio, on the stage and on the page.

Thank you, Tom.

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The Vinyl and the Damage Done

Turntable tips for the vinyl afflicted

BY DAVID LANCON

(The following is a Public Service Announcement for those new to vinyl and for those long accustomed to vinyl culture)

YOU SAY YOU JUST BLEW THE MORTgage on that rarest of rare northern soul, psycho-billy, ska jazz ten-inch EP by the Barstool Brothers only to have the Fed Ex man leave the package on your porch, fully exposed to the San Fernando Valley sun on the hottest day of the summer, while you were at work. Oops. Brother, before you reach for your rifle, take a deep breath and remember, concerning vinyl, warps happen. So, do skips and scratches. But these encounters with vinyl distress does not mean all is lost. Here are some simple, cost effective, time efficient tips that'll help you salvage a wrecked record. Best part, no special tools required.

Most of us in vinyl culture accept these imperfections to varying degrees, especially if they involve a steep discount in the price of an otherwise pricey record that we've been lusting after. When you open your still warm and freshly baked Barstool Brothers package and have your warped expectations confirmed, before panicking, try this. I have occasionally seen freshly warped vinyl return to perfect flatness simply by taking it out of the heat/sun while it's still pliable and placing it in a cooler environment. Sometimes the vinyl gods take pity. But, let's assume the worst, the vinyl gods are pissed and the fresh warp has "set" with the warped portions rising a quarter inch above the surface of the turntable platter. A classic "edge warp." Now what? What a great time to get acquainted with your turntable's tone arm!

Over the years, having gone through a few turntables and numerous warped/distressed records, I've noticed turntables with curved tone arms (Technics!) are much more forgiving for playing warped vinyl than straight tone arms. I've also noticed that many of my record customers, from novices to veteran vinyl collectors, are unacquainted with, or fearful of, adjusting their tone arm's adjustable counter weight. Hey, it's adjustable for a reason! Besides using the counter weight (located at the very back of the tone arm) to set your cartridges correct tracking weight, readjusting it is also extremely useful for playing warped LP's. Is this the reason why the patent was granted for the "J. Baker Phonograph Tone Arm Assembly" with its novel adjustable counter weight in December of 1969? Who knows. Is recognition of this revolutionary invention long overdue? Seeing that it allows all us vinyl fiends the possibility of salvaging and enjoying what is often assumed to be a total loss, I'd say, make way for a National Tone Arm Celebration Day!

With most warped records, the counter weight will have to be rotated/moved so that the cartridge "tracks" heavier; instead of the tone arm jumping up and out of the groove every time it hits the warp, it will have a greater likelihood of "riding the warp" and staying in the record groove. Maybe. It all depends on the severity of the warp. Thankfully, for the

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majority of the warps I encounter, this counter weight adjustment saves the day. To make your tone arm track heavier, turn/adjust the counter weight so that you're moving it towards the cartridge (towards you) a little at a time, until it's able to play through the warp without skipping. You might have to settle for some "plays through" skipping until the cartridge passes through the warp zone. If you hear a "rumble" through the speakers that you've never heard before as you're doing this, your cartridge tracking weight is at its maximum heaviness. To avoid damage to the rest of the record, be sure to readjust the counter weight to its normal tracking weight when you've reached the end of the warped track/tracks.

On rare occasions, the counter weight may have to be adjusted counter-intuitively, tracking lighter instead of heavier, to play through the warp. In the event of a steep, unplayable warp, just drop the needle until you find the sweet spot just outside the warp zone where the record plays normally and hope the defect was reflected in the purchase price.

SKIPS?! NOW WE GO FROM FULcrum physics to the human anatomy portion of our distressed vinyl curriculum. Repeat "locked groove" skips or light "plays through" skips are always annoying, especially if you're dancing, terribly annoying (locked groove) if encountered on your first make out with that sweetie you recently met at a concert. So, why am I staring at my thumb? Because at the end of it is a remarkably useful tool for attempting to fix skips on records... my readily available thumb nail! But before we begin, keep in mind that not all surface wear/scratches are created equally. Back in the days before audiophile pressings, it was common to stack up to six records on an automatic turn table's spindle for consecutive playing. As each LP/45 dropped from its three-inch height to the still spinning LP surface below, the non-spinning surface of the record above rubs against the spinning record surface below, resulting in oh so light surface scratches with each drop. Multiple playings at house parties leads to a multitude of light surface scratches and the accompanying audible noise - the familiar snap, crackle, popping. Fortunately, an LP surface covered with hundreds of these very light surface scratches may look unplayable, but, lucky you, it probably won't skip. And unless you're re-enacting the Cheech and Chong meets Frankie and Annette pajama party scene in the 1980's cult classic "Surfin' Bong," don't even think of stacking you're records even if you have this option.

DEEP SCRATCHES, THE ONES that get the attention of your thumb nail as you gently move it across a suspect scratch, are often sheep in wolf's clothing. (Are the audiophiles amongst us getting nervous? You guys might want to skip this next turn table tip.) If your thumb nail "catches" on the scratch, it could be a problem... or not. If the scratch is ninety degrees perpendicular to the grooves, you'll have better luck with this next field tip than if the scratch is forty-five degrees or, heaven help you, parallel to the grooves.

Assuming perpendicular, it's helpful to make a reference mark with a white china marker in the dead wax (between the label and the record tracks) in line with the deep scratch, making it easier to

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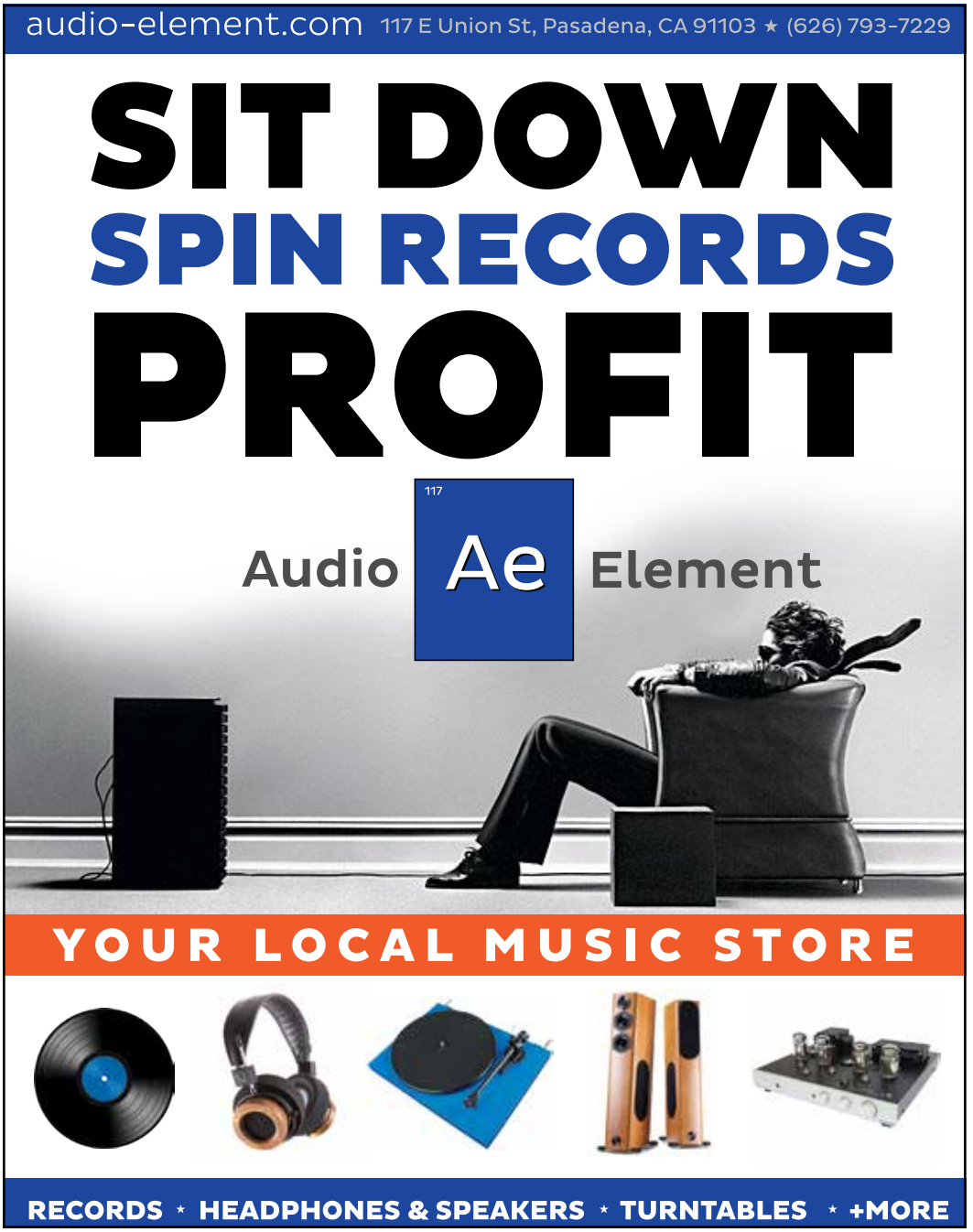
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CONTINUED FROM PAGE 38

remember its location. Now, just for kicks, set the needle just before the deep scratch and let it play. Does it play without skipping? Yes? Pet the sheep. No? It's time to apply the thumb nail... gently, but firmly, rub it back and forth across the full length of the scratch. This will help take the steep edges off the scratch giving the stylus less reason to move over to the next groove as it spins. Try playing it again. Still skips? Try the thumb nail "rub across," a bit more aggressively this time. Remember, it's not like you have anything to lose if it's already a skippy scratch. This doesn't always work, but I have a fifty to seventy percent success rate removing light "plays through" skips to nasty, "locked groove" repeat skips just by using my thumb nail. I will gladly take those odds. However, for deep, or even light scratches running parallel or near parallel to the grooves, all bets are off. There is a less than thirty percent chance that the thumb nail rub will work. But if it succeeds in turning an annoying repeat skip into a less annoying "plays through" skip, count your blessings and enjoy the music.

The thumb nail is also an excellent choice for removing foreign substances from the surface of a used record. Remember that "Surfin' Bong" Cheech and Chong pajama party by candle light re-enactment a couple paragraphs ago where the candle wax dripped on to the surface of Annette's records just before Frankie's house burned down? Of course, the records were the first things they grabbed as they ran out of the burning building... but, what they gonna do 'bout the wax on the records? Rubbing semi-soft wax with your thumb nail most likely will only make it worse, spreading the wax into the adjacent grooves. Try this. Place the vinyl in a refrigerator or freezer for fifteen minutes, allowing the wax to harden then placing your thumb nail at the edge of the wax and giving it a little push... presto! Off goes the wax from the surface and the grooves. Just be sure not to put the record in a pizza box before placing it in the fridge as your re-enactment buddies may mistake for a licorice pizza and eat it.

It's not a bad idea to invest in a spare cartridge/shell assembly with a sturdy stylus to switch out with your regular shell when playing distressed vinyl, saving valuable wear and tear on your good cartridge. Vinyl blemishes... the ones that look like crusty, oozing, canker sores on the surface of bad vinyl. No problem!

FINAL TURN TABLE TIPS. IT'S NOT A BAD IDEA to invest in a spare cartridge/shell assembly with a sturdy stylus to switch out with your regular shell when playing distressed vinyl, saving valuable wear and tear on your good cartridge. Vinyl blemishes... the ones that look like crusty, oozing, canker sores on the surface of bad vinyl. No problem! It's not unusual in the record manufacturing process for imperfections to get into the vinyl as it's being pressed. It's also not uncommon to see one, two or several small bumps or dips on a mint, never been played record. The canker sore/wart blemish is much less common, much scarier (but not contagious!) and great for winning bar bets. I've found that these unplayable looking wart blemishes play through and play great ninety percent of the time, but usually with some audible, telltale accompaniment. Dust ball build-ups on the stylus... you know it's time to double down on your house cleaning if you encounter these on a regular basis. As the dust on the surface of the record gets stuck on the stylus,

CONTINUED ON PAGE 42

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CONTINUED FROM PAGE 40

you'll hear a deterioration in the sound through the speakers. Eventually, the dust ball gets big enough to lift the cartridge enabling it to skim across the surface of the LP towards the spindle post. Wheeeee! Regularly monitor your stylus for dust and remove accordingly. And if it's a 1950's, early 60's dead mint 45 rpm record exhibiting a similar dust ball skim across the record's surface... it's most likely caused by a thin film of oil, compliments of a lazy pressing plant. It takes about three to four good, damp towel wipes to get the film off the surface enough to enjoy the music below. Just be sure to keep the damp towel away from the label of your mint 45!

To make your tone arm track heavier, turn/adjust the counter weight so that you're moving it towards the cartridge (towards you) a little at a time, until it's able to play through the warp without skipping.

Now that we've navigated our way through the maze of fixable vinyl hazards, always remember, none of these are as bad or un-fixable as the slow oxidation/degradation that is now happening to a lot of CD's and DVD's. Fortunately, there is no metal that can oxidize in vinyl, not even in "Heavy Metal" records. And, according to the Smithsonian Institution, who knows a thing or two about archiving, vinyl is the most stable medium for audio recordings. Enjoy your records.

David Lancon has been firmly embedded in the recesses of the Southern California vinyl scene since the mid 90's, curating and dispensing Akashic Records regularly at the monthly PCC, Rose Bowl and Orange County Record Show/swaps. Dig and be dug.

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Slim Gaillard – Jazz's Wandering Comedian

BY ARMAND LEWIS

BULEE "SLIM" GAILLARD was a true character. Self-taught, extroverted, a true globe-trotting hipster before the concept of "hip" really existed, Gaillard's songs, infectious humor and self-invented jive language (called "Vout") have not only stood the test of time, but reached something approaching icon status in twentieth-century popular culture.

He was born in 1911, 1916 or 1918 in either Detroit, Alabama or (by Gaillard's own account) Santa Clara, Cuba — accounts vary with basically every research source. His father was a ship's steward and as a young boy, Gaillard would sometimes accompany him on his ocean voyages. This led the child to being accidentally left behind on the island of Crete at age twelve, after which he reportedly never saw his parents again.

Finding work at ports in the eastern Mediterranean — as far east as Beirut, where he learned some Arabic, he eventually made his way back to Detroit, where he lived with an Armenian family during the early years of the depression. After a stint at boxing, Gaillard trained to become - of all things — a mortician. Soon he was using the funeral home's hearse to run rum for Detroit's Purple Gang during the last years of prohibition. While all this was going on, Gaillard was also teaching himself both guitar and piano. He soon set off again, this time for New York.

By the late 1930s, Gaillard and his partner, bassist Slam Stewart had a successful nightclub act (called simply "Slim and Slam") featuring silly songs, jive patter and comedy that bordered on the surreal. After recording several novelty hits, including the immortal "Flat Foot Floogie with the Floy-Floy," they released a string of records and appeared in the 1941 film "Hellzapopin." World War II effectively ended the act by drafting the pair into the military, where Gaillard ended up in the Air Force flying B-26 bombers in the Pacific!

Returning from the war, Gaillard settled in Los Angeles, where he became a fixture at the famous Billy Berg's nightclub. His next and biggest hit was 1945's "Cement Mixer, Putti-Putti." Another series of novelty records followed, many of them for Norman Granz' Clef and Verve labels.

By the dawn of the 1960s, there were more career changes, including a period managing a motel in San Diego, owning and operating an orchard in Tacoma Washington and, in the later '60s, drifting back down to Los Angeles where he again played nightclubs while doing small guest-star rolls in TV shows such as *Marcus Welby MD*, *Medical Center* and *Roots: The Next Generation*.

With all these changes in both vocation and location, he never gave up on his music. Gaillard continued to make records;

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CONTINUED FROM PAGE 44

one-off sessions that yielded 45rpm singles that he would distribute to radio stations in the hopes of scoring regional hits. Many of these unknown recordings have finally surfaced in the collection *Slim Gaillard — Searching for You: The Lost Singles of McVouty 1958-1974* (Sunset Blvd 7905).

Most of the fifteen tracks unearthed for this collection consist of familiar Gaillard tunes re-vamped for the 1960s rock/pop era as well as some original compositions that appear to have been written specifically for the times.

Gaillard always had a fascination with food, and this album features several culinary tunes. "Cha Cha Enchilada," "Baked Beans and a Bottle of Beer" and "Frim Fram Sauce" (previously a hit for Nat King Cole) are a full meal in and of themselves, but can always be washed down with a shot of "Kahlua".

The classic "Flat Foot Floogie" gets an early '60s surf music treatment, as does the original "Dr. Free."It's all very campy, very funny and very Slim Gaillard. All of the songs in this collection are very well produced with full bands, backing vocals and production values, which makes one wonder who's deep pockets were financing these sessions.

It's impossible to say whether these singles played a part in Gaillard's resurgence during the 1980s, when his friend Dizzy Gillespie got him a spot in the Newport Jazz Festival in '82, but that festival appearance led Gaillard to yet another globe hopping period playing festivals throughout Europe in the next several years.

After determining that "Everything's OK in the UK" as he says in the BBC documentary "Slim Gaillard's Civilization" (available on YouTube) the world traveler seemed to have finally found a home in London, England searching no more.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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